

The overt response of the spectator who attends a live performance of a work of art to that performance: Think about those spectators who were the first spectators in the history of art to clap their hands or stamp their feet or verbally respond (yell, hiss, groan, whistle whatever) to a performance of a work of art either during or at the conclusion of a performance of a work of art and ask yourself why they clapped their hands/stamped their feet/hissed, groaned/yelled/whistled whatever when they did. They did not do so certainly because it was an established custom to do so. They did not it seems highly likely do so because they were told to do so. Is it not probable that they did what they did because they were unconsciously overtly responding to the performance in question? Is it not probable that they qua physical organisms were releasing energy generated within themselves as a consequence of the performance in question (just as Homo sapiens in states of anger for example tend to release internalized energy by banging/slaming/kicking whatever)? Is it not probable in addition that such externalizations of energy generated by the performance in question in the spectators in question took place during the performance itself and not exclusively at the conclusion of the performance? When in the history of art did it become conventional for the spectator to clap his hands/stamp his feet/verbally respond to performances of works of art only at the conclusion of sections of works of art? When in the history of art did it become conventional for the spectator to clap his hands/stamp his feet/verbally respond to performances of works of art only at the conclusion of works of art? [Why is it that most spectators of works of art that are not in a literal sense of the term performed for spectators in general e.g. novels, pictures, statues, do not clap their hands/stamp their feet/verbally respond to "performances" of those works of art that they have appreciated aesthetically?] With those questions and answers in mind think about mid-twentieth century spectators of works of art that are performed for spectators in general and think about the overt responses that are made by those spectators to those live performances that they attend and know that there are many spectators of live performances at the present time who overtly respond to performances of works of art not because they as physical organisms "must" do so rather because they as social organisms "must" do so (they feel compelled to demonstrate to the other spectators in attendance and/or to the per-